

## MIRROR OF FATE

VENETIAN LEGEND OF THE DAYS  
OF THE DOGES.

Story of the Beauty Who Was Intoxicated With the Vision of Her Own Loveliness and the Statue in the Church of San Giorgio Maggiore.

Here is a legend which I heard in Venice. I offer it to all among you who are fond of solitude and silence. I offer it to you as I would offer a flower which has blossomed amid somber shadows on a sleeping lagoon.

Ghita Gherardini was the niece of the doge. Poets whose names we have forgotten, but who were renowned at that time, had composed innumerable songs in her honor. They praised in them the tresses of the young girl, black as night, in which pearls gleamed like milk white stars. They also sang about the radiance of her dark violet eyes and about the two roses which formed her lips. In truth, Ghita Gherardini was very beautiful. She had, however, listened too earnestly to the passionate words of the singers, and an immense pride took possession of her young soul.

One night she heard beneath her window the yearning sob of a lute. Standing in a motionless gondola, a lovesick page was singing to her. Tender was the music, and the water and the darkness added something to the sweetness of the strains and to the passion in the voice of the singer. The young page was glorifying her as the most radiant among all women.

Ghita heard him, and a delightful tremor ran through her. Without waiting to light the torches, which had gone out, she took her mirror and ran to the window, through which the moonlight shone into her room. Thereupon in this mysterious light she saw that she was strangely beautiful; that her beauty was indeed almost supernatural. The moonlight revealed her pale and transparent, like the princess of a poem.

Intoxicated with her charms, she let the seductive mirror slip from her hand, and a sigh of admiration and of ecstasy escaped her as she cried:

"I am beautiful! I am beautiful!"

Thenceforth Ghita Gherardini spent all her time marveling at her own beauty. She did not desire to fall in love, for she fancied that there was no man living who was worthy of her. Those songs which had no words of praise for her eyes and her hair she treated with contempt, and to the mysteries of religion she never gave a thought.

She went to high mass solely for the purpose of being seen by the people and of being flattered by them as they whispered to one another about her. The restless eyes were never turned toward the altar.

She thought of nothing save her own triumphant beauty and of the jewels which set it off in sumptuous fashion.

One day Ghita Gherardini slipped a little mirror beside the first page of her mass book, which had been delicately illuminated by a pious artist. And while her attitude of devotion edified the multitude she studied her face enshrined in the book of prayer.

The doge's niece had forgotten that the Creator alone is worthy of worship and not any of his creatures. She had also forgotten that pride is an abominable sin—aye, perhaps the most perilous of all sins—since it was the cause of the rebellion of the archangels and the downfall of Lucifer.

One day Ghita Gherardini was intently studying her face in the little mirror between the holy leaves of her mass book, and suddenly she uttered a loud cry of terror. Through the large building it rang, drowning the solemn voice of the priest, the responses of the congregation and the sonorous murmur of the organ. And straightway the doge's niece fell to the ground in a faint. She had seen reflected in the guilty mirror, the sacrilegious mirror, not her own countenance, but that of Death.

There is today in the Church of San Giorgio Maggiore, where this miracle was accomplished, the statue of a woman, who is seated and looking at herself in a mirror. Very beautiful is this woman, as beautiful as Ghita Gherardini was formerly. The story goes that this statue is the work of a famous sculptor, but the people believe—and their legends contain a good deal of truth—that it was once Ghita Gherardini herself and that her body was turned into stone by the terrible vision.

To all those who love the silence of dead cities I offer this legend. I found it at Venice as one occasionally finds a flower which has blossomed amid somber shadows on a sleeping lagoon. Helene de Zuylen de Nyevelt in European Edition New York Herald.

Throwing the Handkerchief.

Statement copied from an old manuscript: "In the Foundling Hospital the boys are bound apprentices, the women when marriageable are conducted on promenade through the streets, and any young man who sees one he wd wish to marry is at liberty to mark her by throwing his handkerchief." The practice is now discontinued, but in the case of an orphaned girl, the custom is still observed.

## THE LEMON IN THE TEA.

It is a Survival From Very Ancient Chinese Methods.

Whence the slices of lemon with the tea in Russia?

Okakura Kakuzo, a Japanese artist and critic, writing in the International Quarterly, says they point to a survival from very ancient Chinese methods, when tea leaves "were steamed, crushed in a mortar, made into a cake and boiled together with rice, ginger, salt, orange peel, spices, milk and sometimes with onions."

Okakura tells also of the work of Luwuh, the poet, who in the eighth century became the first apostle of tea and wrote in three volumes and ten chapters the "Chaking," or "Holy Scripture of Tea." Luwuh instituted the code of tea and is become the tutelary god of Chinese merchants of the leaf.

According to this master, the mountain spring furnishes the best water, then come river water and plain spring water. There are three stages of boiling. The cake tea is roasted before the fire "until it becomes soft, like a baby's arm," and is shredded into powder between pieces of fine paper. Salt is put in the first boil, the tea in the second. At the third boil a dipperful of cold water is poured into the kettle to settle the tea and revive "the youth of the water." Then the beverage is poured into cups.

It was of such a beverage that Lu-tung, another poet, wrote: "The first cup moistens my lips and throat, the second cup breaks my loneliness, the third cup searches my barren entrails but to find therein some 5,000 volumes of odd ideographs. The fourth cup raises a slight perspiration—all the wrong of life passes away through my pores. At the fifth cup I am purified; the sixth cup calls me to the realm of the immortals. The seventh cup—ah, but I could take no more."

"Tea began as a medicine and ended as a beverage." Also it has had rituals, ceremonies and philosophies. In Japan it became "the religion of the art of life," and "the tea room was an oasis in the dreary waste of existence." This was in the fifteenth century, and the philosophy of Tealism which then arose is described as "a cult founded on the adoration of the beautiful among the sordid facts of everyday existence. It inculcates purity and harmony, the mystery of mutual charity, the romanticism of the social order."

"Strangely enough," says Okakura, "humanity has so far met in the tea-cup. It is the only Asiatic ceremonial which commands universal respect. The white man has scoffed at our religion and our morals, but has accepted the brown beverage without hesitation. The afternoon tea is now an important function in western society."

## Electric Light Bulbs.

While grasping a small incandescent electric lamp one night Professor Sommer, a German scientist, happened to observe that on contact with his hand the bulb of the lamp would show a luminosity comparable with a mist of light, illuminating certain parts of the glass as well as his fingers even before the electric current was completed. This phenomenon could be produced several times by rubbing the electric bulb with the hand. Not all electric bulbs are suitable for the experiment. Those which have been used for some time and which show the well known dark coating of carbon particles are especially apt to fail. After rubbing a new or nearly new lamp containing no metallic conductors strongly on the skin of the forehead or lower arm, to withdraw the lamp suddenly from the skin will cause the bulb to show the luminous phenomenon. Withdrawing the lamp and stopping it suddenly causes its outlines to stand out distinctly illuminated, while in the middle a bright spot is observed.

## The Frugal Crew.

A correspondent sends to the Pioneer (Allahabad) the following notes on the fact that a case has been reported of a crow's nest having been found which was made out of telegraph wire: "Anything resembling a twig is pressed into service. In the days of old, before glass stoppered bottles came into use for soda water, many nests were made of the wires used to keep in the corks of such bottles. A nest constructed out of brandy bottle wires was once taken in a palm tree outside Madras. Another nest was found composed of bits of tin stolen from the tin bazaar in Madras. One pair of crows constructed a nest out of gold and silver spectacle frames purloined from the factory of Messrs. Lawrence & Mayo in Bombay. The materials for this nest, of which the value was 400 rupees, were stolen by the wily crows during the luncheon hour. It was noticed that the spectacle frames were disappearing from the factory in a mysterious manner, but it was some time before the thief was discovered."

## The Inventor of Today.

The inventor is no longer revered with the nation and remains of unimpaired authority, but in the case of an inventor, the custom is still observed.

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## Gainesville &amp; Gulf Railway Company

Time Table in effect April 9, 1905.

No. 6. Daily Expt Sunday	No. 4. Daily	No. 2. Daily	STATIONS.	No. 1. Daily	No. 8. Daily	No. 5. Daily Expt Sun
Lv A M	Lv P M	Lv A M		Ar P M	Ar P M	Ar P M
7 45	2 15		Fairfield.....	1 20		6 10
7 55	2 35		Irvine.....	1 07		6 00
8 00	2 45		Dungarvan.....	1 00		5 55
8 05	2 55		Southside.....	12 55		5 50
8 10	3 00		Hickman.....	12 50		5 45
8 15	3 10		Lake Simonton.....	12 45		5 40
8 30	3 30		Micanopy.....	12 30		5 30
8 35	3 40		Tacoma.....	12 20		5 20
8 45	3 45		Kirkwood.....	12 15		5 15
8 50	3 55		Clyatt.....	12 10		5 10
9 05	4 15		Wacahoota.....	12 05		4 55
9 15	4 40		Rocky Point.....	11 45		4 40
9 45 Ar	5 00		Gainesville.....	12 30		4 10
11 00 Lv	6 15 Lv	6 30		9 20	10 10 Ar	8 00
11 55	6 40	6 53	Bellamy.....	8 55	9 45	2 30
12 00	6 55	7 05	Cyril.....	8 40	9 30	1 50
12 20	7 05	7 12	Graham.....	8 32	9 22	1 30
12 40	7 15 Ar	7 28	Sampson City.....	8 20	9 10	1 10
	9 50	10 50	Palatka, G. S. & F.....	5 50 p	6 00 a	
	8 48	8 45	Lake City, G. S. & F.....	7 04 p	7 42	
	11 05	11 00 a	Tallahassee, S. A. L.....	1 48 p		
	8 55 a	4 20 p	Valdosta, G. S. & F.....	4 50 p	5 50	
	7 30 a	7 55 p	Macon, G. S. & F.....	11 30 a	12 40 a	
Ar P M	Ar A M	Ar P M	Atlanta, C. of Ga.....	7 50 a	9 00	
				Lv A M	Lv P M	

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2:00 p.m. Daily	Palatka, Jacksonville, North, East and West	1:35 p.m. Daily
12:05 p.m. Daily	High Springs, Waveross, Savannah, Brunswick, Albany, Atlanta, all Points North, East West	8:15 p.m. Daily
3:15 p.m. Daily	Rochele, Micanopy and Citra	9:55 a.m. Daily
3:30 a.m. Daily ex. Monday	High Springs	7:30 p.m. Daily ex. Sunday

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## SOUTHERN RAILWAY.

Effective April 10, 1905.

2 Vestibule Trains East No. 34 No. 20	North and West.	No. 13
Lv Jacksonville, Fla. So. Ry. 9 20a 7 55p	Lv Jacksonville, Fla. So. Ry. 7 45p	Lv Jacksonville, Fla. So. Ry. 7 45p
Lv Jessup, Ga. So. Ry. 11 54a 10 40p	Lv Jessup, Ga. So. Ry. 10 30p	Lv Jessup, Ga. So. Ry. 10 30p
Lv Savannah, Ga. So. Ry. 1 30p 12 18a	Ar Macon, Ga. So. Ry. 8 00a	Ar Macon, Ga. So. Ry. 8 00a
Ar Columbia, S. C. So. Ry. 6 55p 6 00a	Ar Atlanta, Ga. So. Ry. 5 20a	Ar Atlanta, Ga. So. Ry. 5 20a
Ar Charlotte, N. C. So. Ry. 10 05p 9 55a	Ar Rome, Ga. So. Ry. 7 30a	Ar Rome, Ga. So. Ry. 7 30a
Ar Greensboro, N. C. So. Ry. 12 55a 12 51p	Ar Dalton, Ga. So. Ry. 6 25a	Ar Dalton, Ga. So. Ry. 6 25a
Ar Danville, Va. So. Ry. 2 05a 2 10p	Ar Chattanooga, Tenn. So. Ry. 9 45a	Ar Chattanooga, Tenn. So. Ry. 9 45a
Ar Richmond, Va. So. Ry. 6 55a 6 42p	Ar Lexington, Ky. Q. & C. 8 30p	Ar Lexington, Ky. Q. & C. 8 30p
Ar Lynchburg, Va. So. Ry. 4 17a 4 20p	Ar Cincinnati, O. Q. & C. 7 40p	Ar Cincinnati, O. Q. & C. 7 40p
Ar Charlottesville, Va. So. Ry. 6 02a 6 10p	Lv Cincinnati, O. Big Four 8 40p	Lv Cincinnati, O. Big Four 8 40p
Ar Washington, D. C. So. Ry. 9 45a 9 50p	Ar Chicago, Ill. Big Four 7 10a	Ar Chicago, Ill. Big Four 7 10a
Ar Baltimore, Md. P. R. R. 11 30a 11 25p	Lv Cincinnati, O. Pa Lines 8 55p	Lv Cincinnati, O. Pa Lines 8 55p
Ar W. Ph'del'ia P. R. R. 1 45p 2 35a	Ar Chicago, Ill. Pa Lines 7 10a	Ar Chicago, Ill. Pa Lines 7 10a
Ar New York, N. Y. P. R. R. 4 13p 6 30a	Lv Cincinnati, O. C. H. & D. 8 45p	Lv Cincinnati, O. C. H. & D. 8 45p
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No. 20—"Washington and Florida Limited." Daily Pullman Drawing Room Sleeping Car Jacksonville to New York.	Ar Toledo, O. C. H. & D. 8 20a	Ar Toledo, O. C. H. & D. 8 20a
Through "The Land of the Sky" No. 30	Ar Detroit, Mich. P. M. 7 25a	Ar Detroit, Mich. P. M. 7 25a
Lv Jacksonville, Fla. So. Ry. 7 55p	Lv Cincinnati, O. Pa Lines 8 50p	Lv Cincinnati, O. Pa Lines 8 50p
Lv Savannah, Ga. So. Ry. 12 18a	Ar Pittsburg, Pa. Pa Lines 8 55a	Ar Pittsburg, Pa. Pa Lines 8 55a
Ar Columbia, S. C. So. Ry. 6 00a	Lv Cincinnati, O. Big Four 9 30p	Lv Cincinnati, O. Big Four 9 30p
Ar Asheville, N. C. So. Ry. 1 50p	Ar Cleveland, O. Big Four 6 45a	Ar Cleveland, O. Big Four 6 45a
Ar Hot Springs, N. C. So. Ry. 2 27p	Lv Lexington, Ky. So. Ry. 8 50p	Lv Lexington, Ky. So. Ry. 8 50p
Ar Knoxville, Tenn. So. Ry. 6 00p	Ar Louisville, Ky. So. Ry. 8 10p	Ar Louisville, Ky. So. Ry. 8 10p
Ar Louisville, Tenn. So. Ry. 8 50a	Ar St. Louis, Mo. So. Ry. 7 25a	Ar St. Louis, Mo. So. Ry. 7 25a
Ar St. Louis, Mo. So. Ry. 4 55p	Ar Anniston, Ala. So. Ry. 9 45a	Ar Anniston, Ala. So. Ry. 9 45a
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From Cincinnati, Asheville, etc.—No. 25, "Washington and Florida Limited." 9:00 a. m.	No. 15—"Pullman Drawing Room Sleeping Car between Jacksonville, Birmingham, Memphis and Kansas City.	No. 15—"Pullman Drawing Room Sleeping Car between Jacksonville, Birmingham, Memphis and Kansas City.
From Chicago, Cincinnati, Atlanta, etc.—No. 14, "Fla. Limited." 8:25 a. m.		

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